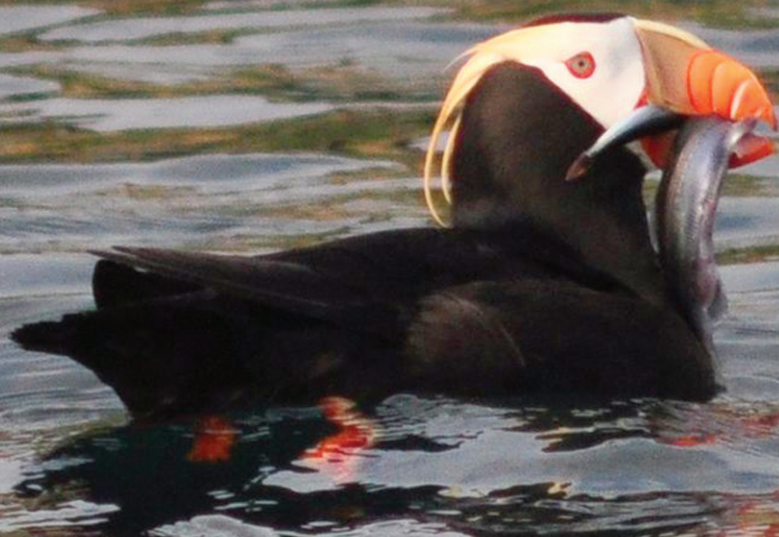
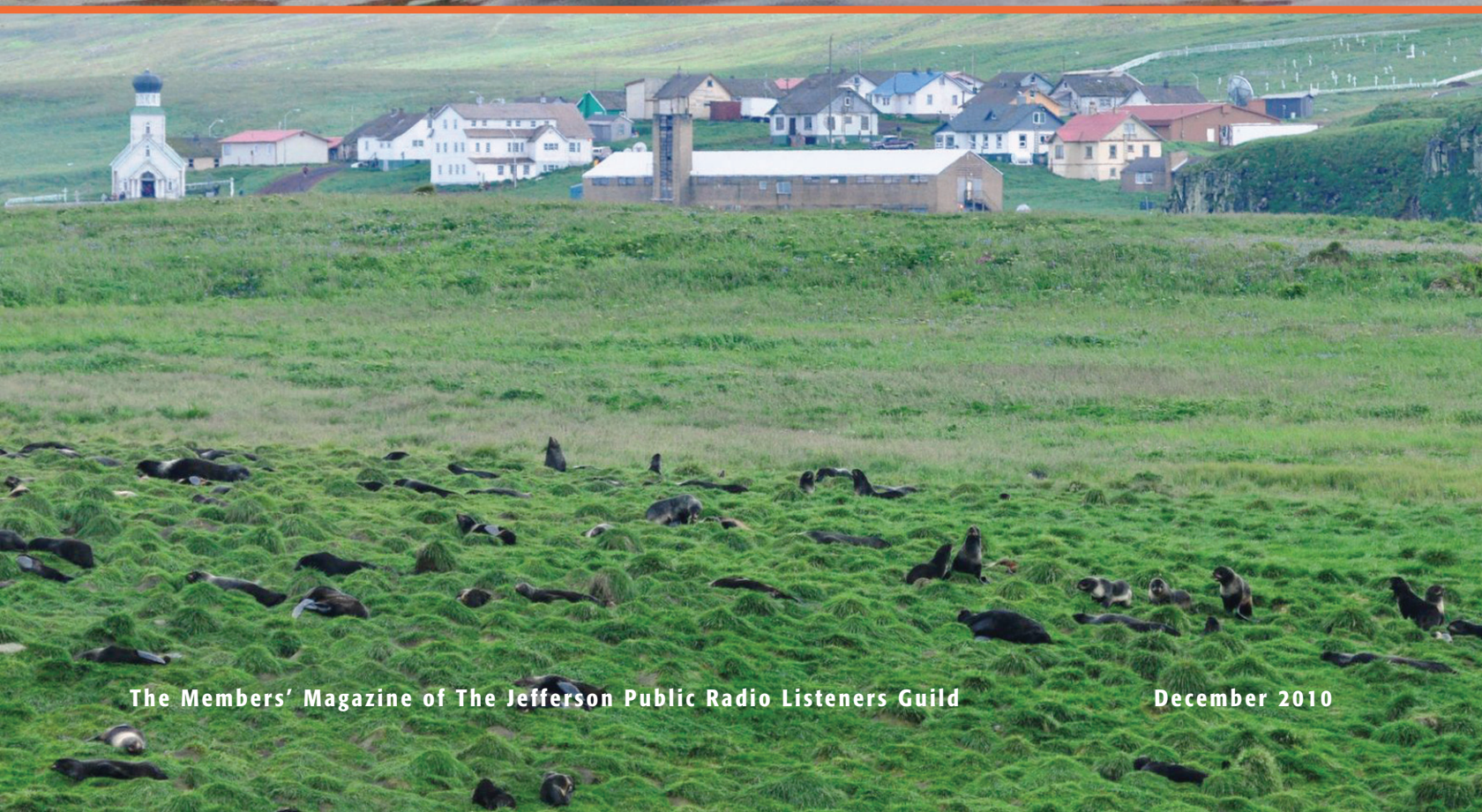


JEFFERSON MONTHLY



Grand Aleutians

A Voyage to the End of North America





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Russian soprano Marina Poplavskaya sings in the Metropolitan Opera's production of *Don Carlo* (see Opera listing on p. 27 for details).



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ON THE COVER

Tufted Puffin with fish, Kodiak; Fur Seals & the Village of St. George.

PHOTOS: PEPPER TRAIL

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JEFFERSON MONTHLY

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By Pepper Trail

The time: dawn. The place: somewhere in the Bering Sea, north of the Aleutians, west of the Pribilofs. Thousands of feet beneath our ship's hull, masses of nutrient-laden water rise from the abyss, pushed up against the undersea cliffs of the continental shelf. This rich upwelling fuels an explosion of marine life: plankton, and little fish, and bigger fish, and orcas and sea lions and albatrosses. Here, if anywhere, our hardy band of dedicated birders thought we might have a chance at seeing one of the rarest, most beautiful, and most elusive seabirds in the world, the Short-tailed Albatross. So, we lined the rail, gloved hands wrapped tight around binoculars, staring outward with fierce concentration, staring...staring...at a featureless wall of fog.



PHOTO: STEVEN ADDINGTON

A scene from the 29th Annual JPR Wine Tasting & Silent Auction at Ashland Springs Hotel. This year marks the 30th annual event (see Spotlight p. 22 for details).



PHOTO: CHRISTOPHER BRISCOE

Dante Maurice Sterling, Scott Ford, Chris Carwithen, Emilee Yaakola and Matthew Steven Lawrence in Oregon Cabaret Theatre's *The Wizard of Panto-Land*. See Artscene for details, p 28.

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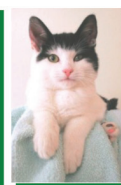
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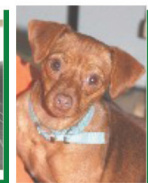
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Tuned In Ronald Kramer

Juan Williams and NPR

The idea that Fox News would tail NPR president, Vivian Schiller, until they succeeded in securing an “ambush interview” with her while she pumped money into a Washington, D.C. parking meter is laughable. But that’s exactly what happened in late October after Schiller announced that NPR had fired Juan Williams.

NPR is a nonprofit corporation, entirely separated legally from its individual member stations. NPR member stations have no control over NPR, its management or board, and only received a courtesy notification of the action taken by NPR in firing Williams several hours before NPR issued a public statement. People who laid NPR’s action at the feet of NPR’s member stations were simply ignoring the realities of who did what to whom – either out of misunderstanding or perceived political advantage.

So, JPR had nothing to do with William’s firing.

Was NPR correct in firing Williams? Williams’ tenure at NPR has been quixotic. More than a decade ago, when we were both at a reception and found ourselves together, he introduced himself to me and I found him a thoroughly likable, moderate guy. At that time, he was a full-time NPR employee.

Stations which receive financial support from the Corporation for Public Broadcasting (CPB) are bound by a provision of the Public Broadcasting Act which stipulates that those stations must adhere to a standard of “objectivity and balance” in their programming. In part as a tool to better understand, and evaluate compliance with that provision, and because it was deemed a professional responsibility, NPR undertook drafting of a journalism Code of Ethics and Practices with support from CPB. In fact, University of Oregon media professor, Alan Stavitsky, led the consulting team which helped NPR design that code, one of whose provisions require that NPR journalists conduct their private lives in such ways that

could not reasonably call into question their ability to be seen as objective, impartial journalists. Common applications of such code provisions are that professional journalists not participate in political demonstrations, endorse candidates or take public positions on political matters. Professional journalists voluntarily adhere to such codes, which have been in place for decades as a condition of their professional employment, as developed by organizations such as the Society for Professional Journalists and the Radio/Television News Directors Association. NPR adopted its Code in 2004. JPR adopted a similar code for its journalists in 2006.

In general, NPR has required that the journalists it employs work fulltime for NPR without outside employment. There are, however, selected exceptions. One of the first was Cokie Roberts, who also began reporting for ABC. In the face of criticism from some member stations over Cokie’s work at ABC, NPR defended the arrangement as one which carried the NPR brand to new audiences and brought NPR additional prominence. Roberts also exercised her dual ABC/NPR roles judiciously. I can’t recall a single instance of her work at ABC having caused embarrassment to NPR or its member stations.

While Williams came to NPR as a respected historian and writer, his NPR career evolved following his time as host of NPR’s *Talk of the Nation*. By 2007, he was appearing on other networks and, in an accommodation, NPR allowed him to become a free-lancer contractor, as opposed to full-time employee, which gave Williams latitude to work for other organizations including Fox. Reportedly, however, NPR conditioned its contract with Williams on his continuing to be bound by NPR’s journalistic code. Gradually, Williams’ appearances on NPR programs diminished and in recent times he has contributed one “column” per week, which is hardly a significant element of NPR’s total programming.

During the time Williams’ work at NPR was diminishing, he was becoming increasingly prominent on Fox. One problem for NPR was that Fox liked to identify Williams as “NPR reporter” or “NPR News Analyst” on its programs, which then implied that Williams appeared as a representative of “liberal” viewpoints to help provide “balance” to Fox’s other program contributors. Since NPR was bound by its code, its attempts to adhere to the objectivity and balance provision of the Public Broadcasting Act, and the expectations of its member stations to be ob-

CONTINUED ON PAGE 11



Grand Aleutians

A Voyage to the End of North America

By Pepper Trail

The time: dawn. The place: somewhere in the Bering Sea, north of the Aleutians, west of the Pribilofs. Thousands of feet beneath our ship's hull, masses of nutrient-laden water rise from the abyss, pushed up against the undersea cliffs of the continental shelf. This rich upwelling fuels an explosion of marine life: plankton, and little fish, and bigger fish, and orcas and sea lions and albatrosses. Here, if anywhere, our hardy band of dedicated birders thought we might have a chance at seeing one of the rarest, most beautiful, and most elusive seabirds in the world, the Short-tailed Albatross. So, we lined the rail, gloved hands wrapped tight around binoculars, staring outward with fierce concentration, staring...staring...at a featureless wall of fog.

This was, it must be said, not a surprise. Fog had been our near-constant companion since we'd sailed out of Seward, Alaska a week before. Our voyage, organized by Zegrahm Expeditions of Seattle, was meandering through the Aleutians and the Bering Sea, and our passengers were a diverse mix of birders, photographers, and World War II buffs looking forward to stops at remote island outposts and fabulous seabird colonies. Until now, we had been happy to accept fog as part of the bargain for calm winds and smooth seas. If anything, it added a touch of mystery to our ports of call.

Our first stop was Geographic Harbor in Katmai National Park. Framed by volcanic peaks and studded with small islands, this

complex of coves is one of the most spectacular settings imaginable in which to see one of the most imposing animals in the world: the Alaska brown bear. Every year, these huge bears move to the coast in late summer to await the return of the salmon. Until the salmon arrive, they occupy themselves digging for clams and engaging in a little light sparring. Of course, the sparring is "light" from the bears' perspective only; these are 1000-pound animals, after all.

As our ship, the *Clipper Odyssey*, dropped anchor, my fellow naturalists and I fretted about whether we'd find enough bears to make our passengers happy. We needn't have worried: a few minutes later, a mother bear and two cubs ambled out of the scrub willows onto the beach. As we explored the area for the rest of the day aboard our inflatable Zodiacs, there was rarely a time when at least one bear was not in view.

Although considered to be the same species as the grizzly bear found from the Rockies up into interior Alaska, the Alaska brown bears present a strikingly different look. While grizzlies look compact and muscle-bound, with blunt, fierce faces, brown bears are altogether less intimidating, with long, loose limbs, comically elongated snouts, and a shambling slacker's gait. This easy-going appearance is misleading: these coastal brown bears are co-claimants for the title of world's largest land predator (along with polar bear). And one of our groups witnessed a display of that power, when a young male bear made an aggressive move toward

a female's cubs. The female reared up and the two great bears faced off. It didn't take long for the male to realize his miscalculation, and he beat a retreat, leaving two Zodiacs-full of passengers breathless and with quite a story to tell their grandchildren.

The next day, we sailed west toward the Aleutians, and left the high drama of bear combat behind. The largest native land mammals of these volcanic islands are arctic foxes. But any dearth of mammals is made up by a staggering abundance of birds. Here, in exotically-named places like the Triplets and the Baby Islands, we were surrounded by swarms of birds that covered the sea and filled the sky like smoke. These vast seabird colonies are made up, first and foremost, by members of the auk family, that comical assortment of murrelets and murrelets, guillemots, auklets, and, of course, puffins.

In Oregon, our small nesting population of Tufted Puffins is in decline, and biologists are worried that we may lose the species from our coast. I am glad to report that at least in Alaska, there are still plenty of these lovable, clown-faced birds.

In the apartment complex that is a seabird-nesting island, puffins are on the roof, where they dig their nesting burrows in the soil that clings to that more-or-less horizontal surface. From this superior vantage point, they stand solemnly at their doorsteps, like pot-bellied councilmen surveying the neighborhood. But, sooner or later they must surrender their dignity, and launch themselves into space, beating their stubby wings furiously.





PHOTO: WIKIMEDIA COMMONS



The female reared up and the two great bears faced off. It didn't take long for the male to realize his miscalculation, and he beat a retreat, leaving two Zodiacs-full of passengers breathless and with quite a story to tell their grandchildren.

ously to get airborne. The wings are far better adapted to propelling the puffins underwater in pursuit of fish than achieving lift-off.

Puffins have the uncanny ability to catch a small, slippery fish underwater, hold it in their beak, catch another, tuck that back, catch another, hold it, catch another... you get the idea. The world champion fish-holder is an Atlantic Puffin photographed with an almost unbelievable total of 62 fish held in its beak! We didn't see any approaching that record, but I was still in awe as the puffins dived all around us, popping

up with their beaks full of fish, all securely held in place with their spiny tongues, and still on the hunt for more.

Next down the nesting cliffs we observed row after row of clean-cut black-and-white birds standing upright on the narrow ledges. Looking for all the world like penguins, these were Common Murres and the very similar but less, well, common Thick-billed Murres. Murres are not at all related to penguins, but the two groups have converged evolutionarily in appearance because they share many ecological traits. Unlike

LEFT TO RIGHT: Valley, Unalaska Island; Tundra, Agihyuk Island; Ghost town of Adak; Lonely Headstone, Unga Island. INSET: Mother and cub digging for clams, Katmai

PHOTOS: PEPPER TRAIL

penguins, murres are perfectly able to fly through the air, but like penguins, they dive to great depths, propelled by their wings. Common Murres have been recorded diving to depths of over 500 feet!

Murres make no nests, simply laying their single eggs on the bare rock of the ledges. We were pleased to see many fuzzy young murre chicks being brooded by their parents. This was a sign that ocean conditions were good, with plenty of food for growing youngsters. Each chick was also living proof that murre eggs can somehow make it through their month-long incubation on a cliff face crowded with hundreds of birds continually coming and going, without being knocked into the sea.

But, truth be told, most of the bird-watchers in the Zodiacs weren't paying that much attention to the murres or even the puffins. They were after the Aleutian specialties, the most bizarre members of their bizarre family: the Least Auklet, Crested Auklet, Parakeet Auklet, and Whiskered Auklet. To see any of these species, you had to travel to these far-flung Alaskan islands, or to the even more remote Russian Far East. To a dedicated naturalist, they are well worth the trip.

Despite their limited range, Least Auklets are the most abundant seabird in North

CONTINUED ON PAGE 16



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Paula Bandy

The Importance of Being Playful

I am a refrigerator decorator. Oh yes you might think, as you imagine the door covered in orderly fashion with photos of family, friends, good time memories...but this is not what I mean. On my fridge door there are no family pictures (except one of a dear deceased cat, Elvis, whose holding magnet is a red crown), no sentimental cards, doodles or to do lists. Instead, it is a playground, a map to the landscape of creative powers—a collage of social play envisioned through stories, art, poems, quotes, imagery, Navajo cosmology, postcards, cartoons, fantastic magnets, magnetic geometric shapes, both fantasy and reality. In some ways the essence of my philosophy of life is portrayed on my fridge. Let me give you a few examples.

If I get down or feel lost I can look at my 'frillage' for support, encouragement, humor. I can even play on it! For one, I can change the attire of the magnets, Michelangelo's David and Venus de Milo. In their classical nude state they stick to the metal door. But alongside them are clothes—biker jacket, boxers, jeans, t-shirt, Doc Marten style boots, mini-skirt and bra, just to name a few items. I also have magnetic words and letters available for leaving notes, writing poetry, sending word vibes—both of these have been favorites of my teenage son and his friends as they've come and gone from the house. They created homages to the wonders of the teenage mind. They would create things just to see if I'd notice...you can only imagine some of the things David and Venus have 'said'!

A quote by Robert Frost that particularly resonates with me, "*I'm not confused I'm just well mixed*", fits in perfectly with the door mélange. There's also my 'Take me to Paris' magnet, a not so subtle hint at play along with a cartoon of a guru sitting lotus with a balloon above him that says "OOOOOMM". Next to him stands a bull

with the familiar "MMMMOOOOO" ballooned above. I've carried this cartoon around with me for decades. It looks like an archaic artifact of wisdom that I dug up. Numerous guests in my home have spent considerable time 'reading' the fridge. It's definitely a conversation starter. So, my point is that play can be an everyday activity, not saved for the weekend, or vacations, or after school activities, but integrated into our daily activities, especially living in a 'play full' region. And it's certainly a social activity. Play is best appreciated by experiencing it. Remember when you were a child, what kind of play

did you engage in? In Stuart Brown's book *Play*, he states that, "The work that we find most fulfilling is almost always a recreation and extension of youthful play." He explains that often if we look at our "play history" we can see what we are missing in our adult lives. That what we did as a child is our core, our essence of who we are before society's norms got under our skin and took our play away. Guess what my favorite types of play were? Dress-up, playing with dolls, writing and art.

Brown also states, "*Sometimes, the best way to get the feel of a complicated subject*

is to just play with it." And what's more complicated than most of our modern lives. Giving ourselves the opportunity to play offers us opportunity where we can let our sense of self breathe a little differently. In doing so, we energize our world. What if you brought play into your work and instead of feeling drudgery you enlivened your work with spontaneous play. Play = Creativity + Imagination and in the business world the buzz word is Innovation. Play is the spirit of creativity alive in a culture that perhaps doesn't always seem to value creativity or play. Everything is about work...the puritanical work ethic...but, remember the old adage "All work and no play make Jack a dull boy?"

In between my New Orleans voodoo doll magnets is a photo of a Caribbean bird reminding me of my desire to one day spend the winter holidays in the Caribbean happily playing under palm trees entwined with Christmas lights. I live to play...and play to happily live. The door of my refrigerator is a powerful reminder to stay seriously playful.

Paula Bandy is a writer, artist and PhD student living in Ashland. She can be reached at www.practiceoflivingbeauty.com and is about to start teaching playshops on a variety of topics.

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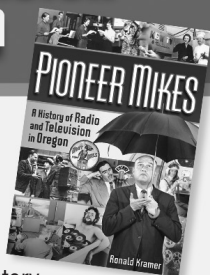
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Theater and the Arts

Deedie (Donnan) Runkel

Not a Creature Was Stirring

I've asked Ashland innkeeper, Deedie Runkel, to fill this holiday column with the merry spirit that shapes her life year round. It is my gift to you.

Yule logs blazed in the fireplace. A magnificently wild, 22-foot tree tamed with 1,000 ornaments thrust its arms toward us. Stockings hung from the railing of the balcony above, and light from our bayberry candles shimmered against the walls in the corner. Meanwhile Santa's cookies awaited his arrival in the dining room.

The magic of Christmas had descended on the Runkel home once more. Fifteen of us squeezed together on the sofas for the annual reading of *Twas the Night Before Christmas*. Hazel, our devoted boxer, a red satin bow tied to her collar, lay as close to the hearth as she could get. Every now and then, a lazy eyelid lifted to check on us.

As the book was passed from person to person, the familiar words bathed us in the reassurance traditions bring — we may lose much, change dramatically, but these treasured moments of our family's Christmas Eves will remain familiar, our link to those who've gone before us, and those who will follow.

My sister Nettie's boys were college-age, and I was delighted they hadn't grown too cool to join in. It was Lysle's turn to read, "Not a creature was stirring, not even a mouse." Suddenly, he began to laugh. Colin joined him.

"C'mon, you two. This isn't funny," Nettie said.

The snickering subsided.

Our teen-aged son Marshall took his turn. "The moon on the breast of the new-fallen snow...BREAST? I've never seen a breast in the snow," he declared.

"Why's Marsh talking about breasts when we're supposed to be reading?" asked his ten-year-old sister Lucy.

"We are reading and it's your turn now, Lucy," my husband David said. "Let's all try to pay attention,"

"I vote for that. This is a tradition, not a

time for making jokes," my brother Bill said solemnly, as he received the open book. "And then in a twinkling, I heard on the roof, the prancing and pawing of each little hoof." Inexplicable laughter from the boys bubbled up again, followed by a look of reproof.

Hazel perked up and eyed the balcony. What could she have heard? Everyone began to speculate.

"Granny would recommend some Christmas decorum, don't you think?" Nettie offered with a twinkle in her eye.

I reached for the book. We all stood as one, our fingers on the sides of our noses for the final lines. Then as soon as Santa had given his nod and ascended the chimney, we joined hands to encircle the tree for that year's rendition of "O Tannenbaum."

The next morning, we assembled at the top of the stairs for the Christmas parade. Everyone had an instrument. Ranging from youngest to oldest, we descended, tooting and hooting joyous strains. We all found a spot in the living room, and David as Santa delivered stockings.

"Get Uncle Bill's stocking down first, please," Lysle said. "And be careful of it."

"Go ahead, Uncle Bill. Open yours now," Colin urged him. Uncle Bill was his nephews' favorite target for practical jokes. With his bent for drama, an exploding cigarette or fart cushion inspired wild, over-the-top reactions.

"What have you done now?" Bill looked at them with mock madness.

David handed over Bill's stocking with a smile. A L'Eggs container bulged from the top. "Looks like Santa brought you some real stockings," he said.

"Santa must have made a mistake. Deedie, you take this, it's stockings," Bill said.

"No, no, it's not for Auntie Dee, it's for you, Uncle B. We just used the stocking container," Lysle said. "Open it, open it."

We all focused on the silver egg, which, I suddenly noticed, had been drilled with little holes. Bill tugged at it and when it broke open, out jumped a white mouse, right onto

his shoulder, where it tried to cling for a moment. But Bill leapt from his chair, screaming, sending the mouse airborne.

"Look at that poor thing," he exclaimed, arms askew.

Hazel launched into action and commenced chasing the liberated mouse around the coffee table. The mouse zigzagged across the room, ending up huddled in a corner, Hazel in full confrontation. Crouching down over her front paws, she had the mouse paralyzed. For one frozen frame, Hazel and the mouse had our undivided attention.

"This is just not right," Bill declared to a family overtaken by hysterical laughter.

So Lysle and Colin went to fetch a mini-

cage and a pancake spatula. Soon our Christmas mouse had been flipped into his new habitat, supplied with food and water.

After sniffing the cage, Hazel returned to her post on the hearth.

"That was not funny, you two, and you know it," Bill said in his sternest uncle-voice. "And the rest of you better stop laughing now," he added, his face breaking into a smile.

"What are you going to name it, Uncle Bill?" Lucy asked, setting the cage on the table out of Hazel's reach. Bill said he'd think about it, so for now we had a new centerpiece for Christmas breakfast – an anonymous mouse.

Neighbors poured though the door late that afternoon for the traditional cup of was-

sail. As I came from the kitchen, I couldn't believe my eyes. David was presenting the cage with the mouse in it to the boy next door.

"Merry Christmas, Nathan. Santa brought your mouse to the wrong house."

The child's eyes shone with excitement. "I wanted one so badly," he said, "but my mom wouldn't let me."

Donnan (Deedie) Runkel is a former Peace Corps administrator and current president of Ashland Rotary. Her recently published memoir, *Boxes: Lifting the Lid* on an American Life, graces the shelves at Bloomsbury Books in Ashland.

Tuned In *From p. 5*

jective, the implied suggestion that Williams was a "liberal" whose presence on Fox programs helped Fox achieve "balance" by including such a "liberal" representative, was anathema to NPR and called into question NPR's commitment to insisting that its journalists remain publicly non-political. Several years ago, some NPR member stations privately called upon NPR to terminate its relationship with Williams specifically because of these issues. Williams was well-aware of these concerns as the dissonance between his Fox and NPR assignments caused increasing friction. Ultimately, NPR asked Fox to remove the "NPR" label from its identification of Williams on Fox programs – but that hardly solved the problem.

So Williams was well-aware that his work on Fox was a growing problem.

The arguments which NPR made as many as 20 years ago, in defending arrangements which permitted selected NPR journalists like Cokie Roberts to work for other media, the world has changed. The fees that NPR stations pay the network have grown dramatically over the years, in part to allow more fairly compensating NPR staff, including journalists. NPR's permitting certain of its air staff to work for outside media has become a problem waiting to erupt – especially in a world in which competing news media increasingly fail to live according to the rules of conduct that once encompassed all mainstream media. NPR staff members aren't starving for the extra income and NPR doesn't need the outside publicity – particularly when it has the potential to be extremely adverse to both NPR and the

NPR member stations who have no control over these matters.

Two central points emerge.

First, NPR didn't deny Williams any first amendment rights by firing him. Williams, like any citizen, has the right to speak his mind. However, he has no first amendment right to use the technology of his employer and the airwaves of his employers' member stations, to spout his views. He was hired to express certain of his views according to the terms of a contract. Just like any employer, NPR had the right to terminate an employee or contractor. It also had the right to make a programming decision to eliminate Williams' reports in NPR programs.

Second, NPR badly mishandled the Williams termination. It could easily have allowed Williams' contract to expire and declined to renew it. The specific issue at hand, involving Williams' comments on Fox's *O'Reilly Factor* program regarding Muslims, was the straw that broke the camel's back. In and of itself, it was not really a firing offense. In NPR's view, however, it was the latest in a series of such skirmishes and the final straw. It didn't have to be and NPR could, and perhaps should, have allowed Williams' contract to expire as opposed to terminating it prematurely.

In any event, NPR's refusing Williams' request to discuss the matter before terminating him was simply foolish, wrong – and unfair. A news organization that prides itself on its quest for comprehensive, fair coverage of events is hardly in a position to refuse to consider alternative points of view before drawing its own conclusions. To her ultimate credit, NPR's president, Vivian Schiller, has acknowledged that error and accepted responsibility for it.

Williams has landed on his feet. Within 24 hours of his termination by NPR, Williams was handed a \$2 million contract with Fox – which has only caused speculation by some that Williams was already deeply involved in expanded salary negotiations before the NPR termination fracas.

NPR has acquired a black eye. It handed its critics a media blitz opportunity for criticism replete with calls for ending federal funding of NPR – notwithstanding that NPR isn't funded with federal money. In an increasingly polarized society, and in a world in which responsible journalism is becoming an endangered species, NPR's mishandling of the Williams matter has heightened mistrust in NPR's journalistic credentials and public radio's commitment to objective, comprehensive reporting.

NPR should end the practice of allowing its full-time staff and key contract employees to work for competing media. It is entirely too problematic for NPR to try to decide that regular outside work by an NPR journalist on Network A is acceptable, while work on Network B should be prohibited. Attempts to make such distinctions can only lead to misinterpretation and criticism.

And, NPR should understand that its goal to be America's premiere broadcast news organization requires far more thoughtful handling of its internal decision-making than it has demonstrated. NPR has an obligation to avoid handing those forces who oppose fair reporting such a ripe opportunity to sully the commitment of both NPR and its member stations to core values of transparency and due process.

Ronald Kramer, Executive Director



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Inside the Box

Scott Dewing

The Technology Conundrum

I've been writing about technology for the past decade. I've worked in the field of "information technology" for twice as long as that now and, most recently, had the distinguished title of "Director of Technology" bestowed upon me by my current employer. What I find most fascinating (and a bit disturbing, I must admit) about this is that I don't know exactly what technology is.

If you asked me, "What is technology?" I would ponder the question for a bit, perhaps rub my chin in a very scholarly manner as if to coax the answer from the genie bottle inside my head, then perhaps bludgeon you with some jargon-laden, vacuous answer.

Truth is, I don't really know exactly what "technology" is. Of course, I have some vague concept and I could yammer on about computers and cell phones, dishwashers and automobiles, the first time that Og the Caveman created a new and improved club from wood and stone and killed the mastodon at twice the speed of the old model forcing the whole clan to upgrade.

I'm not alone in my murkiness. Most of us sail through the daily bustle of our technology-saturated lives without ever stopping to ponder the technology that surrounds us, let alone devise a working definition of it. And why should we? Shouldn't that be the work of those who have been anointed "director of technology" anyway?

Computer scientist Alan Kay, who did pioneering work in object-oriented programming and the development of the graphical user interface for computers that we all take for granted today, came up with a simple and elegant definition of technology: "Technology is anything invented after you were born."

I think this is as good as any definition of technology because it captures the tran-

sient nature of technology. To me, a car is just a car. You get in it to go from one place to another. For me, cars have always existed. The cell phone, on the other hand, is a technology. I can remember a world without them. To my daughters, a cell phone is just a cell phone; a device to be used to send no less than 300 text messages per day to friends or, in some cases, to your father when you need him to get in the car and come pick you up from the shopping mall.

In a 1999 column for *The Sunday Times* about the Internet, novelist Douglas Adams, who wrote the popular sci-fi classic *The Hitchhiker's Guide to the Galaxy*, suggested the following framework for defining and understanding technology:

- 1) everything that's already in the world when you're born is just normal;
- 2) anything that gets invented between then and before you turn thirty is incredibly exciting and creative and with any luck you can make a career out of it;
- 3) anything that gets invented after you're thirty is against the natural order of things and the beginning of the end of civilisation as we know it until it's been around for about ten years when it gradually turns out to be alright really.

"We no longer think of chairs as technology, we just think of them as chairs," wrote Adams. "But there was a time when we hadn't worked out how many legs chairs should have, how tall they should be, and they would often 'crash' when we tried to use them. Before long, computers will be as trivial and plentiful as chairs (and a couple of decades or so after that, as sheets of paper or grains of sand) and we will cease to be aware of the things."

But technology is more than just things (computers, chairs, cars, etc.). In his book *The Nature of Technology: What It Is and How It Evolves*, author W. Brian Arthur advocates that technology is "an as-

semblage of practices and components...that are toolboxes of individual technologies and practices."

According to Arthur, technology *evolves* and it is the nature of technology to create yet more technologies from "fresh combinations of what already exists." Or to put it another way, "technology creates itself out of itself."

And yet every technology is rooted in nature itself, in the harnessing of some natural phenomenon that already exists. The natural phenomenon of combustion is what propels gas-powered cars. Airplanes use combustion and lift to get in the air and stay there. MRIs are possible because of magnetic resonance. An exhaustive list of technologies would, arguably, include everything that exists in the man-made world. The nature of technology is that it is an extension of nature. It comes first from the discovery, understanding, and harnessing of natural phenomena, then continues to evolve through the ongoing fresh combinations of technologies.

"As we learn to use these [new] technologies, we are moving from using nature to intervening directly within nature," writes Arthur. "And so the story of this century will

be about the clash between what technology offers and what we feel comfortable with."

There have been and will increasingly be many challenges to our comfort level as we rocket through the 21st century and technology continues to exponentially evolve. We'll clone humans, engineer food, and manipulate the fundamental building blocks of the universe using quantum engineering. We'll build increasingly intelligent machines that will one day, probably sooner than we think, be more intelligent than humans. And these are only a few of the things we know about. There are technology possibilities out there that we don't even know about because we do not fully know and understand the natural world.

Technology has been and will continue to be increasingly linked to human destiny. We are all part of that destiny. In a way, we are all directors of technology.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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Recordings

All Staff

Best of 2010

Eric Teel

FM Program Director and Host of *Open Air*

For 2010, I have two standout albums. First is *Vocabularies*, by Bobby McFerrin. A collaboration with the composer/arranger/producer Roger Treece, *Vocabularies* delves into McFerrin's earlier catalogue of songs, but each tune is expanded in myriad directions, with the help of over 50 of the world's greatest singers. The sound washes over you in wave after wave of creativity that only a genius like McFerrin can create. If your familiarity with Bobby McFerrin is "Don't Worry Be Happy," and little else, prepare to be amazed. The other album that grabbed me this year was *Scratch My Back*, by Peter Gabriel. A first for Gabriel, this is a covers release, with lush orchestration and some surprising song choices: Lou Reed's "The Power of the Heart," Arcade Fire's "My Body Is a Cage," and Magnetic Field's "The Book of Love," for example. It's a beautiful listen, and a precursor to a promised follow-up disc which is expected to contain covers of Peter Gabriel tunes performed by artists hand-picked by Gabriel himself. Look for that disc to appear in this column same time next year.

Don Matthews

Classical Music Director and Host of *First Concert* and *JPR's Saturday Morning Opera*

My first recording choice is kind of a 'no brainer' mostly because the performers are a dream-team trio; Izhak Perlman, Yo-Yo Ma, and Emanuel Ax. Mendelssohn's Piano Trios are very popular with performers and are played with passion by three of the greatest artists of our time. Another performer destined to rank as one of the best of the 21st century is clarinetist Jon Manasse. His release this year of the Mozart Concerto and a concerto by Louis Spohr is at his usual high standard of technical skill and his sheer joy in music making. Bryn Terfel's new record is *Bad Boys* and he conjures up some the most evil

characters in opera as well as villains from Gershwin, Sondheim and Kurt Weill. Pianist Cédric Tiberghien's newest release is *Mazurkas* by Chopin and his performance give the impression of the music he improvised on the spot. Anne-Sophie Mutter and Lambert Orkis team up for the Violin Sonatas of Brahms following their acclaimed recitals. American composer Eric Whitacre's new recording *Light & Gold* is the first that features him conducting his own music and includes a personal favorite of mine; "Leonardo Dreams of his Flying Machine"

Maria Kelly

Former Host of *Open Air*

Many artists made memorable music in 2010, but if forced to choose the best, a few do stand out.

Two artists who reinvented themselves this year are Cyndi Lauper in her soulful rendition of blues classics (with notable contributions from BB King, Allen Toussaint and Charlie Musselwhite) on her entertaining album *Memphis Blues*; and Tom Jones on his surprising gospel/blues recording *Praise & Blame* produced by the renowned Ethan Johns.

I am still discovering Daniel Lanois' new project, *Black Dub*. Having followed his career for a long time I awaited in anticipation this intriguing recording which features Trixie Whitley's soulful vocals piercing the sonic textures of Daryl Johnson on bass, Brian Blades on drums, and Lanois on guitar and production.

An intriguing side project of note was from members of The Decemberists called Black Prairie and their alt-bluegrass recording *Feast of the Hunters' Moon*.

Alan Journet

Host of *A Musical Meander*

Many fine versions of Bach's Brandenburg Concerti exist; it is, therefore, difficult for listeners to find a reason to buy yet another set. For me, the justification

came very easily. In April, after thirty years of Meandering Musically on the airwaves of KRCU in Southeast Missouri, I started Meandering on JPR. This preceded a relocation that my Oregonian wife and I planned to Ashland. When the Musical Heritage Society offered a version of the Brandenburgs performed by the Oregon Bach Festival Orchestra under the baton of Festival Music Director Helmuth Rilling I jumped at the offer. Most of us have our favorite versions of such well-known selections, and I confess that this did not leap to the very top of my list. However, it is a very competent, professional, and creditable performance and assuredly will not disappoint anyone. And, after all, in this age when we are advised always to "buy locally" because that is greenest, there will be few renditions of the Brandenburgs that are more local: Bach Brandenburg Concertos, BWV 1046-1051; Helmuth Rilling and The Oregon Bach Festival Orchestra; Haenssler Label released through The Musical Heritage Society #5260346.

Geoffrey Ridden

Substitute Host on JPR's Classics & News Service

Have you ever travelled on vacation to somewhere exotic, and brought back a record of the local music to play at home to bring that experience back to mind? Maybe you invited friends round and cooked a recipe you picked up to go along with the music? And, often, it is a failure isn't it? Just as the colours of the clothing you bought look less attractive in the more muted light of Jackson County, the food and the music also seem out of place.

I know this from personal experience because years ago, back in England, my comedy partner and I made a cassette of a live performance, and it was only after we had sold many copies that one cassette was returned to us, because Side B was blank: we realized nobody else had got that far!

This summer, my wife and I were in Vienna, and we listened to a performance of Mozart's Requiem in the Karlskirche. We bought a CD of that concert, and we have listened to it, in full, many times over. Somehow, Mozart makes you want to listen to the end, in ways which my 'comedy stylings' never could. This was my recording of the year.

Allison Graves

Producer and Host of *Modulation*

2010 was a year of fantastic cover tracks, sophomore releases and highly anticipated returns to the studio. Below are the albums and must-have tracks that blew me away.

BEST ALBUMS OF 2010:

Broken Bells: Broken Bells ~ Tracks: All of them!

The National: High Violet ~ Tracks: "Anyone's Ghost" "Bloodbuzz Ohio" "Sorrow"

Arcade Fire: The Suburbs ~ Tracks: "Modern Man," "Ready to Start," "The Suburbs"

Band of Horses: Infinite Arms ~ Tracks: "Laredo" "Compliments"

The Black Keys: Brothers ~ Tracks: "Tighten Up" "Everlasting Light"

BEST TRACKS OF 2010:

Rocky Dawuni: "Freefall" "Road to Destiny"

Citizen Cope: "Healing Hands" ~ The Bird & the Bee: Interpreting the Masters - Vol. 1: "I can't go for that" "Kiss on my list"

Bombay Bicycle Club: I Had the Blues But I Shook Them Loose: "Always Like This"

Massive Attack: "Pray for Rain" "Psyche (Flash Treatment)" "Paradise Circus" (original and Gui Boratto remix)

Robert Plant: "Monkey"

Warpaint: "Ashes to Ashes"

Shawn Lee: "Fade Up"

Aloe Blacc: "I Need a Dollar"

Angus & Julia Stone: "Yellow Brick Road" Midlake: "Acts of Man" ~ Gorillaz: "Empire Ants" (featuring Little Dragon)

Foster the People: "Pumped Up Kicks" Seu Jorge and Almaz: "Everybody Loves the Sunshine"

Cindy DeGroff

Host of *The Folk Show*

For me the standout of the year is Natalie Merchant's *Leave You Sleep*. It represents five years of writing and research, fairy tales and nursery rhymes; it is a mesmerizing journey of musical styles & whimsy.

Jakob Dylan's *Women and Country*, produced by T-Bone Burnett is another one that I have listened to constantly. The production and arrangements seem a perfect

balance for some very well written music.

I love the rocking, soulful gospel of Mavis Staple's *You Are Not Alone*. Sharon Shannon's release *Saints & Scoundrels* is a great mix of traditional Irish meets Americana roots, lively, but also poignant and lovely. From Sligo comes another of the same flavor, *The Unwanted / Music from the Atlantic Fringe*. It's interesting and it's wonderful. Ernie Hendrickson's release *Walking With Angels* produced by Bo Ramsey features some fine players and good tunes. Ann Savoy steps out from her Cajun background with her vintage jazz band "The Sleepless Knights" to deliver *Black Coffee*, from Tin Pan Alley & pre-war Paris, to the Delta Blues. Recorded in 2008 and just now reaching our airwaves is Australian aboriginal Geoffrey Gurrumul's *Yunupingu*. Ancient, sweet & soulful, reminiscent of the great Hawaiian singer Israel Kamakawiwo'ole. Lastly, one you might not expect from me, but brilliant, is Jeff Beck's *Emotion & Commotion*. It's simply stunning in its breadth and execution. Treat yourself to something unexpected.



Grand Aleutians continued from page 7



Wreck of Japanese 2-man sub, Kiska; Jubilant Birders after sighting Terek Sandpiper, Attu

PHOTOS: PEPPER TRAIL

America, with a population estimated at 9 million birds. Weighing little more than a robin, they are plump, toy-like birds with white button eyes and brisk, wind-up movements. Just slightly larger, Whiskered Auklets are the most ornately plumed members of the family, with three white plumes on each side of their faces, and an upstanding crest plume on top. Found in just a few areas with strong riptides, Whiskered Auklets are very difficult to spot, and even harder to photograph – and thus, I have no photographs! Much more cooperative are the Parakeet Auklets, so called because of their trilling calls, which are given constantly around their breeding colonies. These have great personality, and often gather in small groups to trill and squabble and preen. Their bright orange beaks, curved in a perpetual smile, are thought to aid them in catching one of their favorite foods, jellyfish. Finally, my favorites of all were the Crested Auklets, whose unruly black topknots continually flopped this way and that, irresistibly reminding me of my old Middle School principal, who had a similar problem with his comb-over.

Our excursions were not all about birds, of course. One of the most memorable stops was the island of Unga at the eastern end of the Aleutian arc. Here, a group of adventurous Norwegian fishermen established themselves in the late 1800s, and built a typical Norwegian cod-fishing village on the far side of the world. Failing fish stocks finally caused the settlement to be deserted in the

1960's. Visiting it today is an eerie experience. Some of the weathered wood buildings still rise out of the lush tundra vegetation, seeming almost intact, while others have long since collapsed, and are softly moldering away in the perpetual mist. The most enduring reminders of the vanished settlers are the gravestones they left behind. On one promontory, beneath a wind-twisted spruce, a single marble headstone stands all alone. The gravestone of Morna P. Wilson (1911–1916), its inscription reads “Rest in peace, our darling child.” Looking out in silence at the fog-shrouded sea, I could not help but feel that Morna’s loving parents had gotten their wish. This abandoned spot was desolate, perhaps, but it was full of peace.

On the other side of Unga Island, we hiked along a wild and rocky beach to reach the remnant of a far more ancient past: an extraordinary forest of petrified trees. These are 20-million-year-old *Metasequoia* trees, their wood preserved in such detail that the rings can clearly be seen. It is thought that the forest was buried rapidly in a volcanic mudflow, creating the perfect conditions for permineralization, a process by which groundwater mixes with dissolved silica in the ash and very, very slowly fills in the pores of the wood. Over millions of years, the wood turns to stone. Covered with living cockle shells, washed by the restless waves, these trunks hold the endless past and the endless present in an embrace as paradoxical and satisfying as a Zen koan.

After a stop in Dutch Harbor on Un-

alaska Island – now famous as the home port for the “Deadliest Catch” crabbers – we sailed north into the Bering Sea, toward the Pribilof Islands. I must confess that the Pribilofs have exerted a powerful hold on my imagination ever since I was a nerdy young boy birdwatcher. Back when I was ten years old or so, I read a wonderful book by Roger Tory Peterson and James Fisher called *Wild America*. This natural history adventure story told of the two naturalist’s journey around the wildest corners of North America. The climax of their trip was the Pribilofs, recounted in the chapter called “The Island of the Seals.” I have never forgotten Peterson’s vivid descriptions of the huge rookeries of northern fur seals, as well as of the islands’ vast seabird colonies. And now, I was to see them at last.

In the years since Peterson and Fisher made their expedition, the spectacle of fur seals on the Pribilofs has sadly diminished, with population declines of over 65%. The reasons are poorly understood, but may include decreases in the fish populations the seals depend on, cumulative effects of persistent pollutants in the environment, and climate change. The good news is that there are still over a million fur seals, and we had wonderful opportunities to study several pupping beaches at close range from observation blinds. So, for a few hours, we were immersed in the roaring, belching, suckling, and snoozing world of a fur seal rookery. I arrived a few decades late, and the party has calmed down a bit, but it is still going on.

From the Pribilofs, we sailed southwest toward the remote outer Aleutians. Along the way, we passed over the edge of the continental shelf, back where I began this story. And, no, despite all our heartfelt peering at the surrounding fog, no albatross did we see. Tension among the most dedicated birders in the group ratcheted up another notch. We were running out of time.

We had now reached the far western Aleutians, a strange, almost dream-like archipelago of towering volcanoes rising from the sea. Remote and all but uninhabited, it seems these islands should be pristine wilderness, and yet they bear the disfiguring scars of war and the preparation for war.

Our first port after the Pribilofs was the island of Adak, one of the most surreal places I have ever visited – and I’ve been to Las Vegas! Established as a military base in World War II, it grew into a major naval air station during the Cold War, with 6000 personnel and their families at its peak. To house this population, the Navy built an all-American town 1200 miles west of Anchorage, complete with bowling alley, roller rink, swimming pool, movie theater, and, yes, a McDonalds. Then, in 1994, the base was downsized, and fully closed in 1997. Today, fewer than a hundred people live on the island year-round, caretakers of a ghost town, its pastel paint peeling, its McDonalds identifiable only the faded outlines of the long-vanished golden arches. Adak, crowded with buildings, seemed far emptier than any uninhabited island I have ever visited.

As we sailed away from Adak, the snow-covered, cloud-wreathed peak of the Great Sitkin Volcano appeared in the distance, seeming to float against a dazzling blue sky, the first we had seen in days. It was so breathtaking that even the hard-core birders ceased our ceaseless scanning for seabirds and gazed in awe. And at that moment... “SHORT-TAILED ALBATROSS!!!” came the cry from starboard, and we all turned to see the great white seabird soaring past us, its golden head lit up in the sun. It wheeled twice, and then was gone on a long slope of wing, leaving us half-wondering if we had imagined it. Not a long look, but long enough for our birders to add this magnificent bird to their life lists – and to relax, at last.

In the night, we passed north of Amchitka Island, the site of the largest under-

ground nuclear bomb test ever conducted by the United States. The 1971 “Cannikin” test exploded a device of approximately 5 megatons, or 400 times more powerful than the Hiroshima atomic bomb. The testing program in this geologically unstable region led to massive anti-nuclear protests, and ultimately to the founding of Greenpeace. Amchitka’s use as a test site was officially terminated in 1973, but monitoring for radioactive leaks continues, and may never end.

We had two more islands to visit at this farthest edge of North America: Kiska and Attu. Although unknown to most Americans today, these names may spark intense memories for readers who lived through World War II. These were the only scraps of American soil occupied by the Japanese during that war, and we fought fiercely to recover them. Seldom has the madness of war been more starkly shown than in the battle over these two islands, thousands of miles from both Tokyo and San Francisco, with no resources and so fog-shrouded that airplanes can rarely land.

Both islands were occupied by the Japanese in June 1942. There were no defending garrisons and only a small native population: the indigenous Aleuts had previously been removed and placed in internment camps by American authorities. By August, the Americans had established the air base on Adak and begun bombing runs. Bombing and naval sorties continued on and off until May 1943, when Attu was recaptured in ferocious hand-to-hand fighting which resulted in almost 4000 American casualties and the death of all but 28 of the Japanese defenders.

Determined to avoid another such costly battle, the Americans resolved to attack Kiska with overwhelming force, and began a massive bombing campaign. Finally, on August 15, 1943, the island was considered to be sufficiently “softened up,” and a force of 34,426 American and Canadian troops invaded Kiska. Unbeknownst to the Allies, they had been bombing an abandoned island for nearly three weeks. On July 28, under cover of (what else) fog, the Japanese forces had successfully evacuated their entire garrison from the island. Despite the fact that the August 15 invasion was launched against an empty island, the Amer-

ican and Canadian forces still suffered over 300 casualties, all of them the result of friendly fire, booby traps left by the Japanese, frostbite, or disease.

The day we explored Kiska was spectacularly beautiful, with sun periodically breaking through the clouds to light up the emerald green slopes, still clearly marked with the outlines of bomb craters. The ship’s naturalists landed first, and we carefully walked the route the passengers would follow, looking for unexploded munitions, which still litter the island. My friend Rich and I did find one object that we thought might have been a Japanese grenade, though most of the crowd who examined the photo in the ship’s bar that evening believed it was a plumbing fixture.

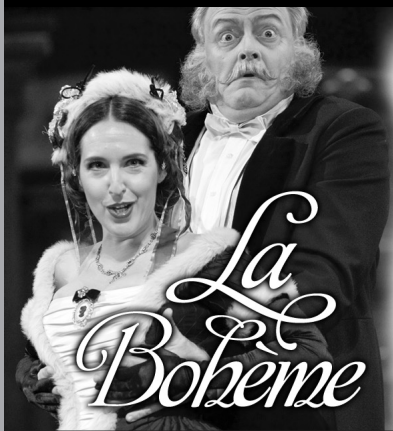
The most dramatic artifact of war we encountered was the hulk of a two-man Japanese midget submarine, broken apart on the shoreline, surrounded by wildflowers. It was just barely possible to squeeze into the hull, which was almost completely packed with batteries to power the electric motor. It was hard for me to imagine the discipline of its crew, as they locked the hatches of this tiny craft and set out to attack the huge warships surrounding the island. For what had they given their lives? What had the all courage and the sacrifice of the young American, Canadian, and Japanese soldiers accomplished, on these tundra-covered rocks, so far from home?

I have one final story of the war in the Aleutians to share, one that brings together the military and the natural history themes of our voyage. In late July 1943, the Allied naval flotilla, led by the battleships *USS Mississippi* and *USS Idaho*, had tightened its grip on Kiska, and was awaiting the completion of the bombing campaign. On the night of July 27, 80 miles west of Kiska, the fleet picked up a series of radar contacts, or “pips.” Radar was still a new technology, weather conditions and visibility were bad as usual, and so the order was given to open fire in the direction of the pips, even though no targets could be seen. Over 500 shells were fired from the battleships’ great 14-inch guns, but no hits were recorded, and no wreckage or evidence of enemy ships was ever discovered. This mysterious encounter became known in

CONTINUED ON PAGE 18

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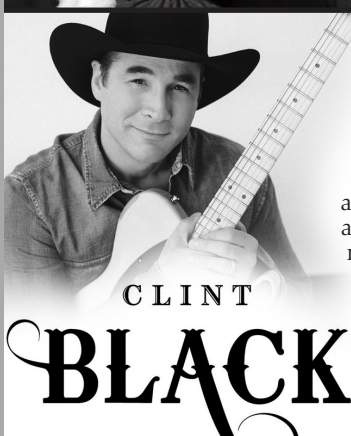
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Nicola Luisotti, San Francisco Opera's Music Director and a master of the Italian repertoire, conducts Puccini's most beloved opera. This heartwarming story of starving artists falling in and out of love in 19th-century Paris is a seamless mix of romantic passion, poignant tragedy and high-spirited fun. The cast is headed by superstar **Angela Gheorghiu** as the ill-fated Mimì, and by **Piotr Beczala** as her lover, the poet Rodolfo.



December 14 • 7:30pm

Prolific singer-songwriter Clint Black has long been heralded as one of Country music's brightest stars.

His many talents have taken him even further, as Black has transcended genres to become one of the most successful artists in all the music industry. Black has written, recorded and released more than 100 songs and sold more than 20 million albums worldwide. Black's continued success can be attributed in part to his deep sense of Country music history, and his humble gratitude in being an important part of it.



Glenn Miller Orchestra

Celebrate the holidays at the Cascade Theatre with the legendary Glenn Miller Orchestra. Glenn Miller was one of the most successful of all the dance bandleaders in the Swing era of the 1930s and '40s. Miller played and recorded with the likes of Tommy and Jimmy Dorsey, Bing Crosby, Gene Krupa, Eddie Condon and Coleman Hawkins. With a string of hit records, The Glenn Miller Orchestra began breaking record sales and attendance records up and down the East Coast before his mysterious death in 1944.



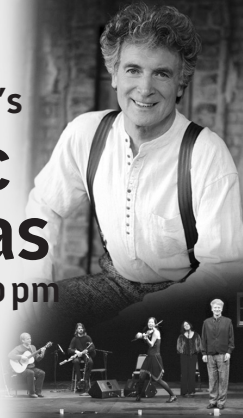
Back by popular demand, *Tomásean Foley's A Celtic Christmas* returns with all new stories, music and dances that celebrate Irish culture and the giving spirit of the holiday season.

With a world-class ensemble of performers, from both sides of the Atlantic, Tomásean Foley's *A Celtic Christmas* is a loving recreation of a Christmas night in a remote Irish farmhouse in the days before the motorcar, the television, and the telephone. On such nights, the neighbors would gather at each others homes, bringing with them their fiddles, uilleann pipes, penny whistles, and bodhrans for a night of music, song, dance and storytelling.

Tomásean Foley's

A Celtic Christmas

December 17 • 7:30 pm

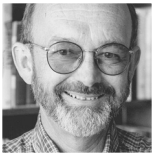


naval lore as "The Battle of the Pips." Only decades later was a plausible explanation devised, by the historian Brian Garfield in his book on the Aleutian campaign, *The Thousand-Mile War*.

Every July, one of the most spectacular movements of animals on the planet passes through the Aleutians. Millions of seabirds - Sooty and Short-tailed Shearwaters - move from their feeding grounds in the Bering Sea, and stream south toward their nesting grounds around New Zealand. At times, the sea is almost black with birds, which skim low over the waves on stiff, blade-like wings. Based on modern radar profiles of these vast flocks, and on the timing, it is almost certain that the "pips" were nothing more than the bodies of birds, following their ancient journey home through the night and fog, in sublime ignorance of the frenzied ferocity of men. At the first thunderous explosions, the flocks had no doubt whirled away, leaving the sea to absorb the violence of the battleships' barrage.

Sailing away from Attu, we passed through such a flock, which appeared out of the fog from starboard, and disappeared to port. Watching them pass the battle-scarred island, I reflected how much of our lives we live in the fog. For myself, and for all of us, I made this silent wish: may we all find our way home as surely as these birds, from all our wanderings.

Pepper Trail is an Ashland-based naturalist, writer, and traveler. He grew up in rural upstate New York, and has lived abroad for extended periods conducting research on bird behavior and conservation. Pepper is a regular essayist for Jefferson Public Radio and for *High Country News*, and his writing has been included in several anthologies, including *A Road Runs Through It: Reviving Wild Places*. In 2009, he published *Shifting Patterns: Meditations on Climate Change in Oregon's Rogue Valley*, a collection of essays and poems, with photographs by Jim Chamberlain. More of his writing can be found at the websites: www.peppertrail.net, www.shiftingpatterns.org, www.earthprecepts.net.



Nature Notes

Frank Lang

Figgy Pudding

I was asked once at a Holiday Party, "Well, what about figgy pudding?" "Well, indeed. What about it?" Nature Notes is frequently asked questions like this, the answer to which he is uncertain. Rather than try to fake an answer, which often works, Nature Notes decided to do a little research.

The inquirer was a caroler who had been lustily singing that well-known Christmas ditty, "We wish you a Merry Christmas" and didn't really know if he wanted the figgy pudding he and his fellow carolers had been demanding as payment for their glad tidings, or not. It turns out that the answer to what a figgy pudding is, isn't simple.

Answers to our figgy question have, in part, to do with the origin of the carol. "We wish you a Merry Christmas" is a traditional English carol that may have been sung by the Waits, once an official band of musicians found in almost every British town that welcomed visiting Royalty, and performed at various civic occasions but was disbanded in 1835, perhaps because of the loud penetrating wind instruments they played. After this, groups of singers and musicians who called themselves "Christmas Waits" played and sang carols over the Christmas period for money and perhaps food. Food like figgy pudding.

The pudding part is not too difficult. *The Oxford English Dictionary* has a number of definitions. It might be the innards of a farm animal stuffed with mincemeat or oatmeal, boiled and saved for later. Like haggis. Maybe it is just entrails. There are other, less savory meanings.

But the most likely pudding is a soft or moderately firm food of various plant or animal parts mixed with flour cooked by steaming or boiling in a cloth bag, known interestingly enough as a pudding bag. Typically, the pudding was a sweet course following the main course of the meal.

It is generally assumed that the figgy refers to figs, the fruit of *Ficus carica*, a

shrubby member of the Moraceae. Figs are among the oldest fruit crops that include grapes, olives, and pomegranates. They are cultivated in warm temperate climates in the Mediterranean region where it is native and elsewhere in similar climates. By the 16th Century, it reached the United States and England. The fruit is sweet, 10 per cent sugar fresh, and up to 50 percent sugar dry. The fruit is actually a thickened inflorescence filled with tiny flowers that produce the tiny crunches in Fig-Newtons.

I am not sure that fig, figs are the fig in figgy. *The Oxford English Dictionary* has several definitions for figgy. Resembling figs, sweet as figs or made with figs, i.e. raisins. I suspect that the figgy pudding of the old English carol was really just a raisin pudding.

Best known, perhaps was Mrs. Cratchit's, immortalized by Charles Dickens.

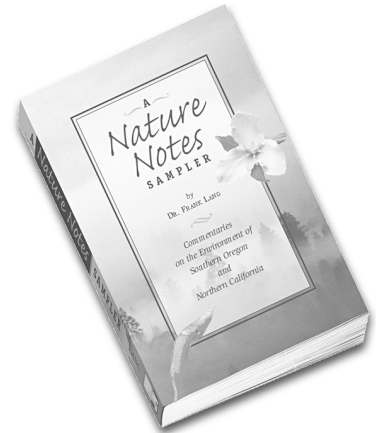
"Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing day! That was the cloth. A smell like an eating-house and a pastry cook's next-door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered – flushed but smiling proudly – with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of a half a-quartern of ignited brandy, and bedight with Christmas holly stuck in to the top."

What do you think the Cratchits liked best? The speckles? The cannon-ball? I'll bet it was the brandy! Any way for Nature Notes,

*Glad tidings we bring
To you and your kin;
Glad tidings for Christmas
And a happy New Year*

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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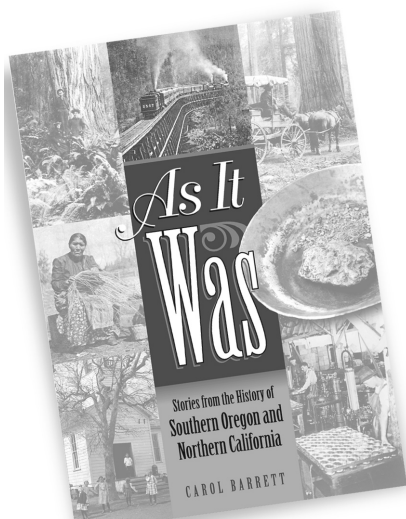
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Port Orford's Knapp Hotel

by Shirley Nelson

In 1859, Louis Knapp and his widowed mother came to Port Orford, Oregon, from Baltimore, Maryland. Knapp eventually owned a large sheep and cattle ranch and dairy. But he is perhaps best known for the Knapp Hotel.

Both Knapps went to work at the Ruffner Hotel. After Peter Ruffner left the area, Louis assumed ownership of the hotel and together with "Mother Knapp," they became known as welcoming hosts. The Knapps put a lighted kerosene lantern in a window facing the sea to help mariners on dark nights. By day, the bright white building served as a landmark.

In 1868, a forest fire destroyed the town of Port Orford. Only one or two houses and the Knapps' horse stables remained. In 1883, mother and son built a new hotel.

A 1927 newspaper article described the old fireplace where visitors gathered. Some were well-known: pioneer Joe Meek, writers Joaquin Miller, Jack London, and Harvey Scott; Oregon governors and other state officials; federal officials such as William H. Seward; artists and attorneys. The article called Knapp, 85 at the time, "the oldest hotel proprietor in the state."

The family-run Knapp Hotel yielded to progress in 1945, when it literally stood in the way of U. S. Highway 101.

Sources: Louis Knapp, Jr. file at Port Orford Library (based on interviews); Masterson, Patrick. *Port Orford A History*. Wilsonville, Oregon: BookPartners, Inc., 1994; *Point Orford Heritage Society News* June 2004; *Port Orford News* November 22, 1927 (article attributed to Portland *Oregonian*).

Klamath Falls Snake Oil

by Alice Mullaly

Water snakes were so common around Klamath Lake in Southern Oregon in the early 1900s that people reported in spring seeing large numbers of them sunning along the banks of lakes and streams. Sometimes they would form a solid mass up to 18 inches high and 100 yards long. Equally at home on land as well as water, they were frequently sighted poking their heads out of holes and cracks in the wooden sidewalks of Klamath Falls.

Some enterprising folks even tried making snake oil from them. Local residents complained about killing so many of the water snakes. These folks said the snakes should be kept alive because they ate so many vermin. Whatever the reason, the snake oil business failed.

In 1910, B. H. Harris drove from Klamath Falls to Medford in his large touring car. His only passenger was a 2-1/2 foot long water snake. "Just for fun," he released it on Main Street to see what would happen. Quite a crowd gathered, speculating about what kind of snake it was until someone who knew identified it as a harmless water snake. The crowd dispersed and the snake slowly slithered away.

Source: "Snake Rides in Auto; Likes It," *Medford Mail Tribune*, May 29, 1910.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Memaloose

"We halted a few minits at the Sepulchar rock,"
Wrote Clark, suppressing his fear just long enough
To see "the method those nativs practiced deposing the dead,"
To visit like Odysseus that dark domain from which no one returns.

In gabled cedar vaults, fresh burials enter from the west,
Robed in skins, pushed upstream through the charnel house
By relatives who yearly advance the late-lamented remains
Toward the mingled bones of ancestors in the east.

With flesh and then without, spirit makes its way
Over these same rivers and mountains, and so requires
Spirits of fish nets, knives, and killed canoes,
Baskets, bowls, buttons and beads to bring to winter dances.

Odysseus and Clark had long forgotten that everyone is reborn.
Death is only the shedding of flesh,
As spirit resumes the bardo of its residence on earth
Until its name is no longer used,
And the grandparent returns in the face of a child at birth.

Memaloose today, long plundered of its goods and bones,
Lies buried by the lake behind Bonneville Dam.
Only the white tombstone of pioneer Victor Trevitt stands,
Surrounded by Columbia's cemetery lawn.

Spirits do not vanish, nor linger in heaven, languish in hell.
Spirits are indigenous and never leave their country:
At Memaloose I see them dancing like black spots at noon,
I see them falling like long shadows over the gorge at evening.

At Memaloose travelers halt a few minutes for rest.
"Days and months are travelers of eternity," says Basho.
"So are the years that pass by." We spend our lives in traveling
And then come home to the same warm emptiness of night.

Celilo Spring

Jutta and I find rest by Lake Celilo,
A picnic table attached to earth by cement.
Windsurfers wait for a breeze beside their RV's,
Lounging in lawn chairs, basting in sunshine.

The new boat-launch and fish-cleaning station
The government built at the east end of the park
To honor treaty access to "usual and accustomed places"
Stays padlocked and deserted.

In mid-spring the Mid-Columbia people return
To *wyam's* longhouse for feast of first salmon.
At this moment the mountains flow.
Salmon remembers the chaos of water against rocks,
Returns like the moon to reincarnation in darkness.

After so many years when few fish cleared the dams,
When low rainfall endangers future runs,
The spring Chinook astonish everyone
And fishermen embrace the silver bodies in the sun.

Jutta and I join hands across the table,
Close our eyes and synchronize our breath.
A chilly Walla Walla wind begins to blow,
A kiss of spring snow from Blue Mountains.

Bill Siverly was born in Lewiston, Idaho, and lives in Portland, Oregon, where he has taught literature, composition, and creative writing at Portland Community College for over twenty-five years. He is co-editor of Windfall: A Journal of Poetry of Place, which features poetry of the Pacific Northwest. Siverly is the author of four books of poetry: Parzival (1981), Phoenix Fire (1987), The Turn (2000), and Clearwater Way (Traprock Books, 2009), from which this month's poems are taken. Clearwater Way is a series of poems moving from the Washington Coast, up the Columbia, Snake, and Clearwater Rivers, and into the woods of northern Idaho.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

JPR Celebrates its 30th Annual Wine Tasting & Not-So-Silent Auction at Historic Ashland Springs Hotel

By Mark Butterfield

Thirty years, already? What a great time to celebrate your favorite radio station! Make plans with your plus-one to be in downtown Ashland for another fantastic Jefferson Public Radio Wine Tasting – this year marks the 30th anniversary of this well-attended event! The **30th Annual Jefferson Public Radio Wine Tasting will again be held at the historic Ashland Springs Hotel on Thursday, December 9th from 6-9pm.** Sample local wines and foods in the gorgeously renovated hotel originally built as the Lithia Hotel in 1925. JPR listeners, supporters, volunteers and staff come together for a fantastic fund-raising celebration to kick off the holiday season! We look forward to seeing *you* at this lively and fun event, raising money to support Public Radio. So, mark your calendars and buy your tickets early!

As always, food and wine artisans will share their best. Wineries from the Southern and Central Oregon regions will be pouring their unusually fine vintages. **Girardet, Quady North, A to Z Wineworks, Abacela, Agate Ridge, Cliff Creek Cellars, Cuckoo's Nest, Quady North, Crater Lake Cellars, Del Rio Vineyards, Rex Hill, Devitt Winery, Domain Serene, Domain Paradox, Ellie, Daniel Joseph, Girardet Wine Cellars, Soloro Vineyard, John Michael Champagne Cellars, Elk Cove Vineyards, Paschal Winery, Folin Cellars, Henry Estate Winery, Irvine Vineyards, Pebblestone Cellars, La Brasseur Vineyards, Rocky Knoll, Trium, Troon, Philanthropie, Foris Vineyards Winery, RoxyAnn Winery, Troon Vineyards, Wooldridge Creek, Soloro Vineyards, South Stage Cellars, and Weisingers of Ashland** are all slated to be pouring for you. Also, local food providers will be bearing the fruits of their labor in the form of delectable hors d'oeuvres and confections for all to enjoy! Contributing generously with their goods are **Creative Cakes, Ashland Food Co-Op, La**

Baguette, Larks Home Kitchen, Rosso's Trattoria, Noble Coffee Roasting, and the Rogue Creamery, Dagoba, Elements Tapas Bar & Lounge, Kaleidoscope Pizzeria & Pub, Loft, Standing Stone Brewing Co., Tease, and Arbor House.

And of course, it wouldn't be the same without the **Not-So-Silent** Wine and Gift Auction, this year hosted by Geoffrey Riley and Colleen Pyke. The Auction provides all who attend with a great opportunity to bid on amazing wine, gift certificates, and unusual objects perfect for the holiday gift giving season!

Music will be provided by the jazz-world beat band **Pachanga!** upstairs in the Ballroom, and **The Flat Five String Band**, purveyors of fine gypsy jazz, performing in the Crystal Room.

This year's event is again sponsored by the Ashland Food Co-op. Tickets are \$45 for

The 30th Annual JPR Wine Tasting takes place on Thursday, December 9th, 6-9pm at the Historic Ashland Springs Hotel in downtown Ashland. Tickets are available at Ashland Food Co-op, Adam's Deli & Catering in Medford, online at www.ijpr.org or by calling 877-646-4TIX. Advance ticket purchase is highly recommended!

members and \$50 for the general public. Each guest will receive a fine souvenir wine glass. Tickets can be purchased at **Ashland Food Co-op**, 237 North 1st Street in Ashland and **Adam's Deli**, 2901 Doctor's Park Drive in Medford. Tickets are also available online at www.ijpr.org or by calling 877-646-4TIX. **Advance ticket purchase is highly recommended!**

A Celtic Christmas Keeps the Flame of Hearth Alight

By Tomásean Foley

Ah, Christmas. From the beginning, the very first Christmas had four essential elements that are still part and parcel of Christmas today: a family, a journey, home, and birth.

Christmas is still a journey, still involves family, home, and, perhaps, for our own human spirit, a chance of a birth, or a rebirth. The journey may be to a physical place, what is known in the Irish language as *an áit inar rugadh thú* – the place where you were born. And in the old days people considered their birthplace sacred – having, for them, a special quality that distinguished it from everyplace else.

That place where the home fire is still burning, where the candle is still in the window, where there is still a smiling face at the door.

For many, that place may not have a geographical location, so the Christmas journey may be an inward one – a journey back to a

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spiritual birthplace, to an emotional abode in the heart, where, despite everything, and in defiance of all the cynical odds, Christmas blooms every year, ever faithful, ever young, a wildwood winter flower.

It was when I was thirteen years of age that I first journeyed home for Christmas. I had

CONTINUED ON PAGE 29



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www.southernoregonswim.org

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Ashland Department of Parks & Recreation

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Ashland Rowing Club
www.ashlandrowingclub.org

Big Wildlife
www.bigwildlife.org

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www.chautauquawriters.org

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www.culturaltrust.org

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www.scienceworksmuseum.org

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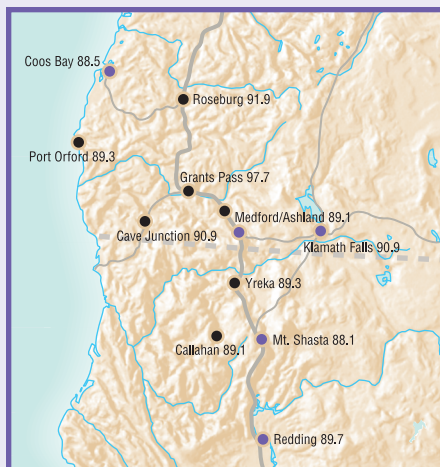
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5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation



The legendary Dave Brubeck joins Marian McPartland in this encore broadcast from 1997.

RIGHT: Piano Jazz guest host, Michael Feinstein.

Rhythm & News Highlights

Marian McPartland's Piano Jazz

December 5 • Nellie McKay with guest host Michael Feinstein

Versatile singer, pianist, and former stand-up comic Nellie McKay won a Theatre World Award for her Broadway debut in *The Threepenny Opera* (2006), and recorded her fourth album, *Normal as Blueberry Pie – A Tribute to Doris Day* in 2009. On this week's session, McKay joins the talented singer, pianist, and songwriter Michael Feinstein as they flip through a few pages in the Great American Songbook.

December 12 • Dave Brubeck

Jazz giant Dave Brubeck turns 90 years young this month. He rose to prominence in the 1950s while touring college campuses with his quartet



Nellie McKay joins guest host Michael Feinstein on the December 5th broadcast of *Piano Jazz*.

featuring alto player Paul Desmond, and since then many of his tunes have become jazz standards. On this 1997 session, Brubeck and McPartland perform duets on "Just You, Just Me," and Brubeck's "In Your Own Sweet Way."

December 19 • Annie Ross

Vocalist, actress, and newly minted NEA Jazz Master Annie Ross is a pioneer of vocalese. She studied vocals with Billy Strayhorn, toured the world with the trio Lambert, Hendricks, and Ross, and has appeared in a long list of feature films. On this *Piano Jazz* session with guest host Jon Weber, Ross performs "One Meatball" and Strayhorn's "Lush Life."

December 26 • Holiday Memories with Michael Feinstein

Michael Feinstein is a tireless champion and conservator of American Popular Song, and no December trip to New York is complete without a stop by his holiday show at Feinstein's at Loews Regency. On this special program, Feinstein shares some of his favorite tunes and memories of the season.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am JPR Saturday Morning Opera/
Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Dec 1 W Mendelssohn: *Calm Sea and Prosperous Voyage*
Dec 2 T Brahms: Violin Sonata No. 2
Dec 3 F Soler*: Sonata No. 61
Dec 6 M Stravinsky: *Le Chant du Rossignol*
Dec 7 T Toch*: String Quartet No. 7
Dec 8 W Ponce*: Sonata clásica
Dec 9 T Turina*: *Sinfonia Sevillana*
Dec 10 F C. Franck*: Violin Sonata
Dec 13 M Gershwin: *An American in Paris*
Dec 14 T Nelson*: *Courtly Airs and Dances*
Dec 15 W Delalande*: Symphonies pour les soupers du Roy
Dec 16 T Beethoven*: Symphony No. 1
Dec 17 F Cimarosa*: Concertante in G major
Dec 20 M Mozart: Violin Concerto No. 5
Dec 21 T Prokofiev: *Winter Bonfire*
Dec 22 W Schmidt*: *Variations on a Hussar's Song*
Dec 23 T Debussy: *Prelude to the Afternoon of a Faun*
Dec 24 F Stanford: *A Christmas Carol Symphony*
Dec 27 M J.S. Bach: *Ich freue mich in dir*
Dec 28 T Ravel: *La Valse*
Dec 29 W Haydn: Trio in E major
Dec 30 T Kabalevsky*: *The Comedians*
Dec 31 F Moeran*: Sinfonietta

Siskiyou Music Hall

Dec 1 W Taneyev: Symphony No. 4
Dec 2 T Felix Guilmant: Sonata No. 5
Dec 3 F Schubert: *Rosamunde Quartet*
Dec 6 M Viotti: Violin Concerto No. 22
Dec 7 T Goetz: Piano Concerto No. 2
Dec 8 W Sibelius*: Symphony No. 1
Dec 9 T Chopin: Piano Concerto No. 2
Dec 10 F Berlioz: *Symphonie Fantastique*
Dec 13 M Sanford: Violin Sonata No. 2
Dec 14 T Prokofiev: *The Prodigal Son*
Dec 15 W Schumann: Piano Trio No. 3
Dec 16 T Brahms: Piano Quartet No. 1
Dec 17 F Wilms: Symphony No. 6
Dec 20 M Wolf: Piano Sonata in C minor
Dec 21 T Fibich: Symphony No. 2
Dec 22 W Dittersdorf: Sinfonia in E flat major
Dec 23 T Dohnanyi: Konzertstück for Cello & Orchestra
Dec 24 F Peder Gram: Symphony No. 1
Dec 27 M Glazunov: Symphony No. 8
Dec 28 T Mozart: Piano Concerto No. 20
Dec 29 W Rachmaninov: *Symphonic Dances*
Dec 30 T Draeseke: *Symphonia Tragica*
Dec 31 F Dvorak: String Quintet in E major

Exploring Music with Bill McLaughlin

Week of December 6 · Grieg & Sibelius
We'll explore the lives and music of the two Scandinavian greats: Edvard Grieg and Jean Sibelius. Music includes a number of chamber works, Grieg's Peer Gynt, the Norwegian Dances and several Sibelius symphonies.

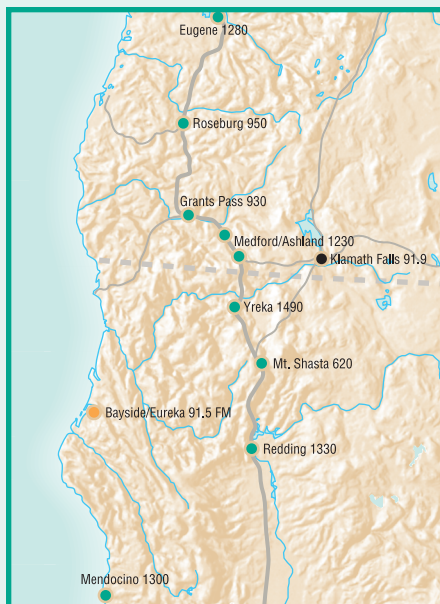
Week of December 13 · Beethoven Quartets
Join us as we savor Beethoven's sixteen seminal contributions to the string quartet form – plus the Grosse Fuge – to celebrate the great master's 240th birthday.

Week of December 20 · Bach Xmas Oratorio
An exploration of the six Cantatas performed in Leipzig's St. Thomas and St. Nicholas Churches in December 1734.



Catalan Spanish tenor, Jose Carreras.

News & Information

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8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00pm Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights

Week of December 27 · The Symphony, Part VII
Our exploration of the symphony continues with a look at Russia's contributions, from Rubinstein and Rimski through Glazunov and Gliere.

JPR Saturday Morning Opera with Don Matthews

Dec 4 · *Otello* by Gioachino Rossini
Jesús Lopez-Cobos, conductor; José Carreras, Frederica von Stade, Gianfranco Pastine, Nucci Condò, Salvatore Fisichella, Keith Lewis, Alfonso Leoz, Samuel Ramey, Ambrosian Opera Chorus, Philharmonia Orchestra

Dec 11 · *Béatrice et Bénédict* by Hector Berlioz
Sir Colin Davis, conductor; Janet Baker, Robert Tear, Christiane Eda-Pierre, Helen Watts, Thomas Allen, Jules Bastin, Robert Lloyd, Richarn Van Allen, John Aldis Choir, London Symphony Orchestra

Metropolitan Opera

Dec 18 · *Don Carlo* by Giuseppe Verdi – *New Production*. Yannick Nézet-Séguin, conductor; Marina Poplavskaya, Anna Smirnova, Yonghoon Lee, Simon Keenlyside, Ferruccio Furlanetto, Eric Halfvarson

Dec 25 · *The Bartered Bride* by Bedrich Smetana. James Levine, conductor; Teresa Stratas, Nicolai Gedda, Jon Vickers, Martti Talvela



Q Joins the News & Information Schedule

Q – the lively arts, culture and entertainment magazine – comes to the Jefferson Public Radio airwaves beginning December 1st on the News & Information Service. The program will air at 2pm weekdays. Host Jian Ghomeshi covers pop culture and high arts with forays into the most provocative and compelling cultural trends. A wide-range of guests – Leonard Cohen, Salman Rushdie, Dolly Parton, Jay-Z and more – explore provocative topics from the branding of politicians to whether “cougar” should be embraced or discarded by older women. “Q.” A cultural intervention! More information about Q can be found at www.pri.org/q.html.

L. A. Theatre Works

December 26 -7:00pm · “The Prisoner of Second Avenue”

Written by: Neil Simon

Cast: Richard Dreyfuss, Marsha Mason, Annie Abbott, Lorin Dreyfuss, Betty Garrett, Sharon Madden

Synopsis: Neil Simon's masterpiece about a middle-aged couple facing everything from unemployment to noisy neighbors to a garbage strike. Richard Dreyfuss, Marsha Mason, and other cast members performed this play for L.A. Theatre Works shortly after a successful revival in London's West End.



Art



ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *White Christmas Music and Lyrics*, Dec 1-31. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *The Wizard of Panto-Land*, thru-Dec 31st. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregancabaret.com

Music

◆ Craterian Performances presents:
Christmas with the Trail Band, Dec. 4-5
Christmas with the Chorale, Dec. 11-12
Teen Musical Theater of Oregon in Concert -
A Musical Christmas, Dec. 17-18

Tomaseen Foley's A Celtic Christmas, Dec. 21
The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ Music at St. Mark's will present a Service of Evensong for the Feast of St. Cecilia on Nov. 14, at 3 pm. The service will include Telemann's Psalm 96 for soloists, choir, and strings, along with the traditional sung *Magnificat* and *Nunc Dimittis*. Located at 5th and Oakdale in Medford. (541) 821-0977



CenterArts features an evening with Sara Bareilles on December 18, in the Van Duzer Theatre, Humboldt State University.

◆ Music at St. Mark's presents several concerts:
Dec. 12, 3 PM: "Advent Service of Lessons and Carols," led by the St. Mark's Chancel Choir

Dec. 28, 7:30 PM: "Kirsten Boldt-Neurohr: Bassoon and Friends"

Dec. 31, 7 PM: "Concert for New Year's Eve"

All concerts are free and receptions will follow. St. Mark's Episcopal Church is at 5th and Oakdale in Medford.



An enchanting holiday tradition returns to The Ragland stage with Eugene Ballet's production of Tchaikovsky's ballet *The Nutcracker*.

◆ Jefferson Baroque Orchestra and Chorus presents "Winter 2010: Beloved Teacher, Star Pupil, Wilhelm Friedrich Zachow (1663-1712), George Frederick Handel (1685-1759)" on Dec. 4th. 8 pm, Newman United Methodist Church, Grants Pass, and on Dec. 5th, 3pm, Unitarian Fellowship, Ashland. (541) 592-2681

◆ The Southern Oregon Repertory Singers presents "Sing Noël!" On Dec. 18, 7:30 pm, at the new South Medford High School, 1551 Cunningham Ave. Medford, and on Dec. 19, 3 pm, at the SOU Music Recital Hall, South Mountain Avenue, Ashland. Free pre-concert lecture one hour prior to each performance. (541) 552-0900

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**December 15 is the deadline
for the February issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

◆ The Rogue Gallery & Art Center presents "Elegant Forms/Expressionistic Space" Dec. 3-24. At 40 South Bartlett St., Medford (541) 772-8118

◆ "New Encaustic Paintings" by Dianne Erickson at Liquid Assets Wine Bar. Dec. 10-Feb. 11. Artist reception Feb. 4, 5-7 pm. 96 N. Main St., Ashland. 541-482-0419.

◆ The 13th Annual Musicians Swap Meet, a buy-sell-trade of new, used, & vintage music gear on Dec. 5th 10 am-3:30 pm. At the Bellview Grange Hall, 1050 Tolman Creek Rd. near Siskiyou Blvd., Ashland

NORTHERN CALIFORNIA

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

"A Cascade Christmas," Dec. 2-4

"A Tribute to The Beatles by The Sun Kings," Dec. 5

"The Nutcracker," Dec. 10-11

SF Opera HD Cinema Series: "La Boheme," Dec. 12

Clint Black, Dec. 14

Glenn Miller Orchestra, Dec. 16

A Celtic Christmas, Dec. 17

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ Riverfront Playhouse presents "The Only Christmas Pageant in Town," a play with traditional Christmas music, thru Dec. 18th. The



Craterian Performances presents *Christmas with the Trail Band* on December 4 and 5.



The Umpqua Symphony Association presents Tingstad and Rumbel performing "Home for the Holidays" on December 18th at the Jacoby Auditorium.

Riverfront Playhouse is at 1620 E Cypress Ave., Redding (530) 221-1080

◆ The North State Symphony presents its "Holiday Concert" on Dec. 17, 7:30 pm, at Bidwell Presbyterian Church, Chico, and Dec. 18, 7:30 pm, at State Theatre, Red Bluff, and Dec. 19, 2 pm, at All Saints Episcopal Church, Redding

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

OREGON AND REDWOOD COAST

Music

◆ The 36th annual "Sounds of Christmas" concert featuring the Mighty Wurlitzer Organ and The Christmas Brass on Dec. 11th, at noon. Free. At Coos Bay's historic Egyptian Theatre, 229 S. Broadway, Hwy 101, Coos Bay. (541) 260-1033

◆ Due to overwhelming demand, CenterArts offers a second night of the Sara Bareilles Show, on Dec. 18, at 8 pm. in the Van Duzer Theatre, Humboldt State University.

UMPQUA

Music

◆ The Myrtle Creek Grand Victorian presents a Madrigal Christmas dinner theatre, "King, Queen, Lords, Ladies, Jester," on Dec. 9-19. Thur-Sat, 7 pm, Sun, 5 pm, The Grand Victorian Event Center is located off N. Old Pacific Hwy in Myrtle Creek. (541) 863-3011, www.grandvictorianmc.com

◆ The Umpqua Symphony Association presents Tingstad and Rumbel performing "Home for the Holidays" on Dec. 18th. 7:30 pm. At Jacoby Auditorium, Umpqua Community College, Roseburg.

CONTINUED ON PAGE 30

Celtic Christmas *From p. 22*

been in boarding school for the three previous months – my first time away from home and hearth. Three months that were heavy-leaden with melancholy and longing.

At the end of the train journey back to my home parish, my grandmother stood at the railway station, still stately and distinguished in her eighties, waiting to take me home. The pony and cart were waiting, too, beside the station. Neither she, my father, or my mother ever drove a motor car; nor did they in their long lives ever discover the need to write a cheque.

We journeyed to our home at the other end of the parish via a winding narrow gravel road. During my three-month absence, every bend and twist of that tiny road, the shape and form of the stone walls – walls as high as the road was wide, and even the shape and form and hue of individual stones in those walls – all of them, day and night, had lived in my memory, fully alive and fully present.

The little road is known locally as The Little Road of the Poor People. To this day it winds and climbs its way up the hip of the hillside to emerge at the brow that overlooks our farm. My grandmother always stopped there, to give the poor pony a rest, she said. But casting my mind back to that gentler time and simpler place, I sense now that it was to give herself a rest, too; for it was there we would be leaving behind us what she called *the outside world*.

Sitting across from me in the cart – what we called a trap, she would gather her vast shawl around us both, as if to protect us, and would arrange herself in her seat so that she was looking away from that outside world and facing towards home and hearth, towards what she always called *the shelter of our neighbors*: towards the still-smoldering embers of the communal way of life, towards the happy task of rekindling the flame in the hearth of a communal Christmas at the far end of our remote parish of *Teampall an Ghleanntáin*.

At the center of a communal Christmas were the nights when the neighbors gathered together at each others homes for sessions of wild traditional music, songs, dances and, of course, storytelling – all

with the single objective of pure, sheer enjoyment. Perhaps this was the most direct route to healing the communal wounds inflicted during the course of the year.

Animated by this same spirit, ***A Celtic Christmas*** sets out immediately after Thanksgiving on its thirteenth Christmas tour, beginning in Los Angeles and taking in New York, Chicago and Seattle before returning to the **Cascade Theatre** in Redding CA on Friday December 17th (presented by Jefferson Public Radio) and to the **Craterian Ginger Rogers Theater** in Medford OR for two performances on December 21 (sponsored by Jefferson Public Radio)

However arduous the cross-country flights and however long the boarding lines at JFK, O'Hare, or LAX, for me every performance of ***A Celtic Christmas*** comes from, *an áit inar rugadh mé* – the place where I was born. And we invite our audience to come into that world, into that era, with us, and be our community for the night.

New to the show this year is one of the most exhilarating and innovative traditional Irish dancers that I have seen in many a year: direct from Galway City, **Marcus Donnelly**.

Having competed with great distinction in the All-Ireland and World Irish Dance Championships, Marcus turned professional at the age of sixteen and has since toured the world – as he says, from Moscow to Paris, France and Paris, Texas.

And direct from County Mayo, returning for her second tour is the prodigiously talented vocalist, musician and traditional Irish dancer, **Marianne Knight**.

Grammy-Award winning Celtic guitarist **William Coulter** is back as our Music Director, as is the inimitable *uilleann* piping and traditional Irish dancing of **Brian Bigley**.

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Artscene *From p. 29*



The Ross Ragland Theater present Big Bad Voodoo Daddies on December 3rd.

KLAMATH

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamath-blues.org (541) 331-3939

◆ The Linkville Players present *Harold And Maude*, the stage version of the well-known 1971 cult film of the same name. Thru Dec. 4th. Then, on Dec. 17-19, The Linkville Players present three non-subscription benefit performances of *Christmas At The Linkville*, directed by Charles Cossey. Friday and Saturday evening at 8 pm; Sunday matinee on December 19th at 2 pm. A presentation of family-oriented, holiday-themed readings, including poems, essays, short stories and excerpts from longer works that are appropriate to the season. Performances include complimentary refreshments. At The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

◆ The Ross Ragland Theater presents: Warren Miller's "Wintervention"

Dec 1, 6:30 pm

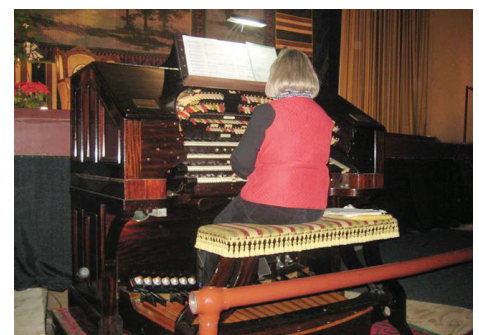
Big Bad Voodoo Daddy, Dec 3

Esquire Jazz Orchestra, Dec 11,

White Christmas, Dec 17-19

The Nutcracker, Dec 26

At Ross Ragland Theater 218 N. 7th St., Klamath Falls. www.rrtheater.org 541-884-0651



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